

有關瑪麗羅斯夫人之書目研究  
**A Complete Bibliography of  
Lady Mary Wroth (1586-1640)**

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**Abstract**

This full bibliographical study of Lady Mary Wroth covering the years from 1621, when the *Urania* was published, to the present attempts to meet the scholar's need for a complete collection of all the sources about Lady Mary and her works in order to provide easier access to the future research. It consists of three major parts and the Conclusion. The first part deals with the biographical sources about Lady Mary. It includes sources about the brief accounts of her life and a biography of her recently available; about her friendship with Ben Jonson and other contemporary literary figures; about her literary relation to her father, Sir Robert Sidney; and about her influence on George Herbert's verse. The second part begins with her publication of the *Urania* followed by the sources concerning the bibliographical information on this book and all the reprints of some parts of it in books edited by others, and the place where the unpublished *The Secound Part of the Countesse of Montgomery's Urania* is preserved. Then, it moves to Pamphilia to *Amphilanthus*, offering information on this book and its republication and the reviews of this edition. Also included in this part are the sources about the unpublished *Love's Victorie*, Lady Mary's letters, and the latest publication of her poetry. The third part concentrates on all the critical studies of Lady Mary's works: sources provided are sorted out according to the critical issues. The Conclusion gives an overview of this bibliographical study and proposes a trend of the future study on Lady Mary.

**摘要**

此有關瑪麗羅斯夫人之完整書目研究，涵蓋了西元一六二一年至今的書目，除了蒐集且整理學術研究所需之資料出處外，並期望能為未來有關瑪麗夫人之研究提供更簡易方便之途徑。此書目共分為三部份及結論。第一部份包括有關瑪麗夫人之生活、她與班強生和當代的作家們的友情、她受其父在文學創作上之影響、及喬治赫伯特受她影響的所有資料的出處。第二部份是有關她的所有著作的書目。第三部份，根據不同的批評論點，詳列出所有關於其著作的批評研究書目。最後，本文之結論對於未來有關瑪麗夫人之學術研究趨勢作了特別的說明。

**The Biography**

Lady Mary Wroth, daughter of Sir Robert Sidney and niece of Sir Philip Sidney, was a female poet and fiction writer in the seventeenth century. Active courtier as she was, no complete or standard biographies about her exist, up to the present. In *Memoirs of British Ladies* (London: T. Evans, 1771) George Ballard describes her as a person of "distinguished parts and learning," but he excludes her from his collection of biographies because, as he explains in the preface, he was unable to find sufficient information on her life (vii). Although most critics believe that Lady Mary was born in 1586, Arthur Collins, according to a letter

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written by her father to her mother on 10 April 1597 (*Letters and Memorials of State*, London: T. Osborne, 1746, 43), indicates that she was born in 1587 or 1588. Despite the question about her birth year, several brief accounts of her life are available: Joseph Hunter's *Chorus Vatum Anglicanorum* (British Library Addit. MS.24492, VI: 338), *Calendar of State Paper, Domestic Series, of the Reigns of Edward VI, Mary, Elizabeth and James I, 1547-1625 . . .* (SPD below) (London: Longman, Brown, Green, Longmans, and Roberts, 1856-72, Dom. 1611-18: 224), W.C. Waller's "An Extinct County Family: Wroth of Loughton Hall" in *Transactions of the Essex Archaeological Society* (New Ser., VIII: 156-80), *The Dictionary of National Biography* edited by Sir Leslie Stephen and Sir Sidney Lee (Oxford: Oxford UP, 1917, 21: 1076-77), Margaret A. Witten-Hannah's dissertation entitled "Wroth's *Urania*: The Work and the Tradition" (University of Auckland, 1978, 14-65), J. W. Saunders's *A Biographical Dictionary of Renaissance Poets and Dramatists, 1520-1650* (Sussex, Eng.: The Harvester P; Totowa, NJ: Barnes & Noble, 1983, 181), and Margaret P. Hannay's "Wroth, Lady Mary" in *Dictionary of British Women Writers* edited by Janet Todd (London: Routledge, 1989, 740). In addition, some segments of Lady Mary's life are separately recorded in John Nichols's *The Progresses of King James the First* (New York: Burt Franklin, 1828). A recent biographical study of Lady Mary is found in Josephine A. Roberts' *The Poems of Lady Mary Wroth* (Baton Rouge: Louisiana State UP, 1983, 3-40), which Roberts declares to be thorough. Containing almost all the credible details of Lady Mary's life, Roberts's account is perhaps to be treated as the sole standard biography of the author.

Lady Mary came to know Ben Jonson at the time when she acted in *Masque of Blackness* by Jonson for Queen Anne in 1605 (G. P. V. Akrigg, *Jacobean Pageant or The Court of King James I*, Cambridge: Harvard UP, 1962, 21). Jonson wrote *The Alchemist*, which was published in 1621, with a dedication "To the Lady, Most Deserving Her Name, and Bloud Mary, La. Wroth" (see *The Alchemist* edited by S. Musgrove, Berkeley: U of Calif., 1968). Jonson also praised her in his other compositions: "A Sonnet to the Noble Lady, the Lady Mary Wroth," Sonnet 28 in *Underwood* (see *Underwood* edited by Ian Donaldson, Oxford: Oxford UP, 1985, 349-50); and Epigrams 103 and 105 (see also Donaldson's edition, 261-62). Jonson's Sonnet 28 is further studied by James A. Riddell in his article "Cunning Pieces Wrought Perspective: Ben Jonson's Sonnets" (*Journal of English and Germanic Philology*, 87.2 [1988]). As Riddell sees, this sonnet not merely gives praise to Lady Mary but also presents his response to her *Pamphilia to Amphilanthus* (193-212). Because of their intimate friendship, H. G. Fleay believes Lady Mary to be the "Celia" of Jonson's poems (*A Biographical Chronicle of the English Drama*, London: Frederic Gard Fleay, 1891, 327).

Although Lady Mary was not a famous and chief poet of the day, she received many contemporary compliments. William Gamage addressed her as "vertuous Lady" and "Omega of the Gamage" ("To the Most Famous and Heroike Lady Mary, L. Wroth," Epigram 45 in *Linsie Woolsie or, Two Centuries of Epigrammes*, Oxford: Joseph Barnes, 1613, sig. A4; reprinted in *Censura Literaria* edited by Samuel Egerton Brydges, Esqu., London: T. Bensley, 1807 and New York: AMS, 1966, 349). Nathaniel Baxter in his *Sir Philip Sidneys Ourania*

(1606) praised her as one of the glittering ladies of the family reflecting the dead poet's greatness (sig. B3<sup>V</sup>). In *The Whole Works of Homer* (London, 1614), George Chapman called her the "Happy Starre, discovered in our Sydneian Afterisme" (sin. Gg6<sup>V</sup>). In his another work *Homer Prince of Poets* (London, 1610), Lady Mary was described as the "comfort of learning, Sphere of all the Virtues" (sin. Ff2<sup>r</sup>). Addressing her as the "Arts Sweet Louer," George Wither applauded her for her beauty, virtue, and wit ("Epigram 10" in *Abuses Stript and Whipt or Satirical Essays*, London: Frances Burton, 1613, sig. X4<sup>r</sup>). Other contemporary expressions of praise can be found in Joshua Sylvester's *Elegiac-Epistle Consolatorie* (London, 1614, sig. Y1<sup>r</sup>), in Henry Peacham's *The Compleat Gentleman* (London: F. Constable, 1622, 161), in Thomas Heywood's *Gynaikeion: Or Nine Books of Various History, concerning Women* (London: A. Islip, 1624, 398), and in Edward Phillips's *Theatrum Pietarum Anglicanorum* (London: Charles Smith, 1675, 260).

Parallels between the poems of Sir Robert Sidney and Lady Mary are suggested in Katherine Duncan-Jones's "Rosis and Lysa: Selections from the Poems of Sir Robert Sidney" (*English Literary Renaissance*, 9[1979]: 243) and in Deborah K. Wright's "The Poetry of Robert Sidney: A Critical Study of His Autograph Manuscript" (diss., Miami University, 1980). In "A Manuscript of Poems by Sir Robert Sidney: Some Early Impressions" (*British Library Journal*, 1[1975]), both W.H. Kelliher and Duncan-Jones note Lady Mary's imitation of three of her father's poems: Songs 3, 11, and 20(114-15). Influenced by her father, Lady Mary herself was influential in the seventeenth-century poetry. J.C.A. Rathmell, the editor of *The Psalms of Sir Philip Sidney and the Countess of Pembroke* (New York, 1963, xviii-xix), and Coburn Freer, the author of *Music for a King* (Baltimore, 1972, ch. 4), all mention Lady Mary's influence on George Herbert's verse.

### Works

In her lifetime, Lady Mary published only one book, *The Countesse of Mountgomerie's Urania* (London: John Marriott and John Grismand, 1621) and concludes with a sonnet sequence *Pamphilia and Amphilanthus* and 20 songs. For further bibliographical information on the published *Urania*, see *The Bibliographer's Manual of English Literature* by William Thomas Lowndes (London: Henry G. Bohn, 1857-64, V: 3004), *A Critical Dictionary of English Literature and British and American Authors* by Austin S. Allibone (Philadelphia: J. B. Lippincott, 1859-71, III: 2869), and *Handbook to the Popular, Poetical, and Dramatic Literature of Great Britain* by William Carew Hazlitt (London: J. R. Smith, 1867, 680). Similarly, Betty S. Trvitsky's article "The New Mother of the English Renaissance (1489-1659): A Descriptive Catalogue" (*Bulletin of Research in the Humanities*, 82[1979]: 63-89) contains not only the bibliographical information, but some critical comments. The motivation of Lady Mary's publication of the *Urania* has been explored by Bridget F. MacCarthy, who in his *Women Writers: Their Contribution to the Novel 1621-1744* (Dublin: Cork UP, 1946) says that Lady Mary's composition of the *Urania* was an effort to raise money to pay her substantial debts: "this literary venture was a financial speculation" (55).

The whole book of the *Urania* has never been reprinted. However, some parts of it have been collected in several books. A shortened and revised form of "All Night I Weepe, All Day I Cry, Ay Mee" (P14) has been compiled in *Wit's Recreation* edited by Sir John Mennes (London: R. Cotes, 1645, sig. V6). Embodying positive comments on the *Urania*, Sir Egerton Brydges' *Restituta, or Titles, Extracts, and Characters of Old Books in English Literature Revived* (London: T. Bensley, 1815, 264) includes several pages from the beginning of the *Urania* (I: 1-3) and 16 of the poems: U1, U2, U13, U14, U18, U26, U45, U46, U55, P 28, P60, P70, P74, P93, P96, and P103. Two songs, "Who Can Blame Me If I Love" (U14) and "Love a Child Is Ever Criing" (P74), can be found in three different books: *Specimens of British Poetesses* edited by Alexander Dyce (London: T. Rodd, 1827, 40-41), *The Female Poets of Great Britain* edited by Frederick Rowton (London: Longman, 1848, 27-29), and *Poems, Chiefly Lyrical, from Romances and Prose Tracts of the Elizabethan Age* edited by A. H. Bullen (London: J.C. Nimmo, 1890, 80-82). In Bullen's edition the poem "Love What Art Thou" has also been collected. A modernized text of the shortened and revised form of P14 appears in Norman Ault's *Seventeenth Century Lyrics from Original Texts* (New York: Sloane, 1950, 187). Moreover, in Ann Stanford's edition *The Women Poets in English* (New York: McGraw-Hill, 1972, 37-40), there are six poems in the *Urania* gathered: U5, P26, U33, U40, U49, U53; in Travitsky's *The Paradise of Women: Writings by Englishwomen of the Renaissance* (Westport, Conn.: Greenwood P, 1981, 135-39) are the concluding paragraph of 1621 prose *Urania* along with five of the "Crowne" sonnets.

Lady Mary's *The Secound Part of the Countesse of Montgomery's Urania* was unpublished, but the manuscript is now preserved at Newberry Library, Chicago (Case MS fY 1565, W95, Vol. 1, f.1).

The holograph manuscript of *Pamphilia to Amphilanthus*, covering 110 poems, a group of 7 miscellaneous pieces, and many authorial corrections and revisions, is now held by Folger Library, Washington, D. C. (V.a. 104, f43). It is worth noting that the manuscript includes 13 poems not found in the published version and some 18 poems re-arranged within the collection. In 1977 *Pamphilia to Amphilanthus* was republished, edited by G. F. Waller with an introduction (Salzburg, Austria: Institut für Englische Sprache and Literatur, Univ. Salzburg, 1977). Waller's edition was later reviewed by Roberts (*Seventeenth-Century News*, 36.2-3 [1978]: 59-60) and H. A. Hargreaves (*English Studies in Canada*, 5 [1979]: 489).

The Holograph manuscript of the unpublished *Love's Victorie* is now preserved at Huntington Library, San Marino, Calif. There are two versions of it, one in Lady Mary's formal hand (HM600, f.1), the other in her informal hand (HM600, f.5). In *Catalogue* (No. 194, item no. 1116[1899]) Bernard Quaritch describes the book as a small folio of twenty-one leaves and points out that "The play is full of musical lines and does not deserve to be lost" (163). Besides, James O. Halliwell-Phillips describes it as an anonymous manuscript at the Public Library of Plymouth, "a play, copied from the original MS in the possession of Sir Edward Dering" (*A Brief Description of the Ancient and Modern Manuscripts Preserved in the Public Library, Plymouth*, London: C. & J. Adlard, 1853, 21). Halliwell-Phillips fur-

ther remarks on *Love's Victorie* in his *Dictionary of Old English Plays* (London: John Russell Smith, 1860) that "A pastoral drama under this title exists in MS in private hands, and copious extracts from it were printed in 4<sup>to</sup>, 1854" (156). Indeed, the manuscript of *Love's Victorie* is listed as anonymous in several books: Alfred Harbage's *Annals of English Drama, 975-1700* (revised by S. Schoenbaum, London: Trustees of the U of Pennsylvania, 1964, 146), C. H. J. Maxwell's "*Love's Victorie*" (master's thesis, Stanford U, 1933), and Gerald E. Bentley's *The Jacobean and Caroline Stage* (Oxford: Oxford UP, 1956, 5: 1368-69).

In addition to the major works, some letters of Lady Mary are preserved, too. The holograph manuscript (HM below) of a letter to Queen Anne, written prior to 1612, belongs to the Most Hon. the Marquess of Salisbury, held at Hatfield House, Ref. no. 130/174 (or refer to *Historical Manuscripts Commission (HMC)* below), Salisbury, XXII: 3). The HM of "To Sir Robert Sidney" on 17 Oct. 1614 belongs to the Rt. Hon. Viscount De L'Isle, preserved at the Kent County Record Office, Maidstone, Ref. no. U1475 C52 (or refer to HMC, DeL'Isle, V: 249-50). The HM of "To the Duke of Buckingham" on 15 Dec. 1621 is now kept at Bodleian Library, Oxford (MS Add, D.III, ff.173<sup>r-v</sup>; *HMC*, 2nd report, item 392, 60). The two contemporary copies of "To Sir Edward Denny" on 15 Feb. 1621/22 are preserved at different places, one in the Clifton ms. at the Univ. of Nottingham (C1 LM85/2; *HMC*, series 55, Pt. 7, item 124) and the other owned by the Marquess of Salisbury now at Hatfield House (Ref. no. 130/117; *HMC*, Salisbury, XXII: 160). With regard to another letter also addressed to Sir Edward Denny on 27 Feb. 1621/22, there are three copies: the Clifton ms. at the Library of the Univ. of Nottingham (C1 LM 85/4; *HMC*, series 55, Pt. 7, item 124; the ms. of the Marquess of Salisbury at Hatfield House (Ref. no. 130/120; *HMC*, Salisbury, XXII: 161-62); and the ms. of the Rt. Hon. the Earl of Denbigh at Pailton House, containing a holograph signature (Ref. no. C48/2b; *HMC*, Denbigh, V: 3). The HM of "To Sir William Feilding, First Earl of Denbigh" on Mar. 1622 belongs to the Earl of Denbigh, now held at Pailton House (Ref. no. C48/23; *HMC*, Denbigh, V: 3). Two HMs of "To Sir Edward Conway" on 7 Mar. 1622/23 and 30 Jan. 1623/24 (139.53 and 158.65) and two of "To Sir Dudley Carleton" on 19 April and 25 April 1619 (108.56 and 108.73) are all collected in *SPD*, James I, 14.

The latest publication of Lady Mary's works is Roberts's 1983 edition, *The Poems of Lady Mary Wroth*, which covers an introduction to Lady Mary's life, the nature of her poetry, the present text and canon, and the editorial procedure, followed by *Pamphilia to Amphilanthus*, and poems from the Folger manuscript of *Pamphilia to Amphilanthus*, from the text of the *Urania* (1621), from the Newberry manuscript of *The Secound Part of the Countesse of Montgomery's Urania*, as well as songs from the Huntington manuscript of *Love's Victorie*. The book ends with an appendix of the correspondence of Lady Mary. Roberts attempts to offer a complete and authoritative text of Lady Mary's poems. The edition is the first full collection of Lady Mary's poems and of course very informative. The book has been reviewed by M.C. Bradbrook (*Tulsa Studies in Women's Literature*, 3.1/2 [1984]: 88-90).

### Critical Studies

Various critical issues about the *Urania* have been raised. To trace the influence of Lady Mary's choice of the title, two books are concerned--Sir Philip Sidney's *Covntesse of Pembroke's Arcadia* (William Ponsonby, 1590) and Guillaume de Salluste Du Bartas' "L'Urania" (*La Muse Chrestienne*, translated into English by James I [1585] and by Joshua Sylvester [1605]). The view of the *Urania* as an imitation of the Arcadia is held by Saunders (181); Ernest A. Baker (*The History of the English Novel*, New York: Barnes & Noble, 1936, 2: 122); C. H. Herford and Percy and Evelyns Simpson (*Ben Jonson*, Oxford: Clarendon, 1947, 1: 96); Graham Parry ("Lady Mary Wroth's *Urania*", *Proceedings of the Leeds Philosophical and Literary Society, Literary and Historical Section*, 16.4 [1975]: 51-60); Dennis Kay, editor of *Sir Philip Sidney: An Anthology of Modern Criticism* (Oxford: Clarendon [1987], 24); and Hendrik Niclas, who describes the *Urania* in comparison with Sidney's work: "a Poetical History, much of the same Nature, being a very curious piece, tho not meeting with the like general reception" (*The Ladies Dictionary: Being a General Entertainment for the Fair-Sex, A Work Never Attempted in English*, London: John Dunton, 1694). The similarity between James Shirley's *The Politician* and one of the stories in the *Urania* is observed by Gerard Langbaine, the Younger (*An Account of the English Dramatick Poets*, Oxford: G. West and H. Clements, 1691), and this is further confirmed by Robert S. Forsythe (*The Relation of Shirley's Plays to the Elizabethan Drama*, New York: Columbia UP, 1914, 271-79) and Edward Huberman (editor of *The Politician*, diss., Duke University, 1934, 2-15), who believe that Shirley used the plot material from the *Urania*.

Shortly after the publication of the first part of the *Urania* in 1621, a violent quarrel erupted between Edward Denny, Baron of Waltham, and Lady Mary. According to John J. O'Connor's account, Lord Denny charged that he and his family had been maliciously slandered in the work and that his personal affairs had been thinly disguised in the episode of Seralius and his father-in-law ("James Hay and *The Countess of Montgomerie's Urania*," *Notes and Queries*, n. s. 2 [1955]: 150-52). The same statement can also be found in Paul Salzman's "Contemporary References in Mary Wroth's *Urania*" (*Review of English Studies*, 29 [1978]: 178-81), and Hannay's "Wroth, Lady Mary" (741-42). In "An Unpublished Literary Quarrel concerning the Suppression of Mary Wroth's *Urania* (1621)," Roberts has discovered and reproduced from a contemporary manuscript two hate letters by Lord Denny addressed to Lady Mary, which were once presumed lost, and in which Lord Denny attacked the *Urania* and wrote a bitter poem in revenge (*Notes and Queries*, 24 [1977]: 532-35).

In addition to the survey of Lady Mary's life, in her dissertation Witten-Hannah has carried out research into the *Urania* from bibliographical and critical standpoints. Witten-Hannah's work is so important and significant that it has become an inevitable source for any study of Lady Mary. Another crucial critical work on the *Urania* is Carolyn Ruth Swift's article "Feminine Identity in Lady Mary Wroth's Romance *Urania*" (*English Literary Renaissance*, 14.3 [1984]). Swift deals with romance conventions, treatment of male-female relations, and sex roles of women (328-46). Besides, the issue whether the *Urania* is a pastoral

romance or not has been raised by Sukanta Chaudhuri, who after analysis endorses the opinion that it is not really a pastoral romance (*Renaissance Pastoral and Its English Developments*, Oxford: Clarendon, 1989, 312-14).

In *Pamphilia to Amphilanthus*, Lady Mary's emulation of Sir Philip Sidney's *Astrophel and Stella* (Thomas Newman, 1591) is perceived by Lisle C. John, who in his *Elizabethan Sonnet Sequences: Studies in Conventional Conceits* (New York: Columbia UP, 1938) mentions that Lady Mary adopted a number of sonnets dealing with the adventures of the Anacreontic Cupid in Sidney's work (67-77). By contrast, in *The Female Poets of Great Britain* (London: Longman, 1848), Frederick Rowton faults Lady Mary's inconsistency in the treatment of Cupid: in section II Cupid is portrayed as a tiny, mischievous boy, but in section III a mature, esteemed king, who is just and reasonable (29). Having paid more specific attention to the "Crowne of Sonnets Dedicated to Love" in the *Pamphilia*, Brimley R. Johnson believes it "ensures her position among the lyrists of her age" (*The Birth of Romance*, vol. 1 of *The English Literature Library*, London: Bodley Head, 1928, 137).

In "Lady Mary Wroth's Sonnets: A Labyrinth of the Mind" (*Journal of Women's Studies in Literature*, 1: 319-29), Roberts focuses on Lady Mary's choice to dramatize the mental process through which Pamphilia seeks to discover the truth of her own feelings. Differently, Elaine V. Beilin examines Lady Mary as a woman sonneteer, in terms of the sonnet tradition, language, imagery, and constancy which is a virtue particularly of women in the *Pamphilia*; she also stresses Pamphilia's ascent to divine love ("The Onely Perfect Vertue": Constancy in Mary Wroth's *Pamphilia to Amphilanthus*, *Spenser Studies: A Renaissance Poetry Annual*, edited by P. Cullen and T. P. Roche, Pittsburgh: Univ. of Pittsburgh P, 1981, 2: 229-45). The latter notion is also discussed in May Nelson Paulissen's "Forgotten Love Sonnets of the Court of King James: The Sonnets of Lady Mary Wroth" (*Publications of the Missouri Philological Association*, 3 [1978]: 24-31). In addition, Roberts concentrates on the sonnet cycle with a biographical approach to the *Pamphilia* in her essay "The Biographical Problem of *Pamphilia to Amphilanthus*" (*Tulsa Studies in Women's Literature*, 1.1[1982]: 43-53).

In 1982 Paulissen wrote a book on the *Pamphilia* entitled *The Love Sonnets of Lady Mary Wroth: A Critical Introduction* (Salzburg, Austria: Institut für Anglistik und Amerikanistik, Univ. Salzburg), in which she explores the literary sources for, and classical and Neo-Platonic influences upon, Lady Mary's poetry. The book is one of the few books on Lady Mary's works. It has become a necessary reference.

Criticism on Lady Mary's *Love's Victorie* is rarely found. Nevertheless, two critical studies are available. One is by Maxwell ("*Love's Victorie*") as mentioned previously; Maxwell notices that Lady Mary's character Rustick bears some similarity to Lorel, the rude swineherd in Jonson's *The Sad Shepherd*. The other is offered by Roberts, who presents several illustrations of the manuscript, along with her analyses of the various themes, such as love and friendship, and discusses the well-built structure of the play. She also ranks it as one of the earliest original dramas composed by English women for actual performance ("The

Huntington Manuscript of Lady Mary Wroth's Play, *Love's Victorie*," *Huntington Library Quarterly*, 46.2[1983]: 156-74).

### **Conclusion**

Since Lady Mary published *The countesse of Mountgomerie's Urania* in 1621, the attention to her and her works has never been interrupted. In particular, she has been included in several books with emphasis on women writers or poets. There seems to be a trend of the study of her works, that is, to compose a biography of her as complete and detailed as possible, to edit all of her works, both published and unpublished, and to present thorough discussion on her works. All these efforts will prove Lady Mary a remarkable woman writer. Although Josephine A. Roberts seems to have accomplished most of the tasks in the respect of Lady Mary's poetical works, her *The Poems of Lady Mroth Wroth* published in 1983 trying to offer readers a standard biography, an authoritative text, and a wealth of bibliographical sources, there is still some work waiting to be finished by anyone who has the interest. This full bibliographical study covering the years from 1621 to the present, no doubt, provides easier access to the future research on Lady Mary's works.